

FULL SKIRTS BRING BACK AN OLDTIME GRACE



Note the suit-like appearance of this lemon-colored linen gown, with its Georgette crepe blouse.



The uncompromising severity of the black taffeta skirt ends abruptly where the utterly simple white tulle blouse commences. Inset in the skirt are bands of pleated taffeta, and narrow Van Dyke cording in the hem.



Negligee of powder blue satin, bordered with swansdown. The long coat of orchid mauve tulle is strewn with beaded flowers, inset with silver lace and bound with silver tissue. The waist is girded with silver and rose shot ribbon weighted with silver tassels, while a trail of dull pink, violet and lemon-colored taffeta flowers crosses the corsage.



Another interesting coat dress is this one of white whipcord, bound with tan gros-grain. The belt is of tan suede and the blouse of white organdie.

By BELLE NORTHROP.

The New Afternoon Dresses Have All the Features of the Coat and Skirt Suits That They Are So Jauntily Superseding

QUESTIONS have begun to pour in upon me, such as "How shall I fix over my last year's spring clothes?" or, "What can I do to my old summer hat to make it look fresh?" I always ask what color it is, for besides the dry cleaners and "Hints on how to make over your last season's suit" the addition of a touch of the right color will take away the old faded look and help bring the frock to the point where every one thinks it quite new.

There is just one little word—contrast—that is the key to the whole situation; contrast in the kind of color itself, and also in light and dark. We all know that black is blacker against white than against gray, as red is redder against green than against yellow. If we learn how to apply this rule of contrast our gowns are on the way to recovery.

Scientists tell us that every color has its opposite, or complement, and when placed next each other these colors tend to brighten each other. In technical terms, each color casts about it a sort of halo of its opposite, which we only unconsciously see, but which is evident in the distinct changes when certain colors are placed next each other. You can judge this for yourself by putting a bright yellow next to a gray and immediately the gray seems blue; or if you look at a brilliant red spot intently for several seconds and then look quickly away at a piece of white paper and hold your gaze there you will see a green spot appear. It is this halo of the strong opposite color which makes the apparent delusion, and it is this halo that will brighten your faded gown or hat if you know just what to put with it.

Let us take a dress of "tête de nègre," so popular last spring. It is a warm, brownish gray, and, being rather dull, should be brightened by its opposite color—blue—perhaps in figured silk, having broken spaces, giving a luminous effect. If the gray had been a cool one, like the "elephant taupes," the reverse would have been suitable, and the predominating colors would have been reds and yellows. If it was an evening gown of delicate Nile green, a darker wistaria girdle would freshen it, with the addition of a bit of red in an ornament or flower. White summer dresses yellowed by much cleaning can be made to look quite presentable through the use of a belt and ends of black velvet. This is a distinct contrast in dark and light. Old black velvet gowns should have orange to offset their rusty look, for the halo of orange is blue, and blue deepens black. The same principle applies to hats. If a dark green hat looks faded, besides touching it up with some green dye one could put a smart bow of gros-grained ribbon in white, or a tailored ornament of light red in a harmonious shade—this would be a contrast in light and dark. Old rose, which fades so easily, can be restored by a slightly darker tone of dull green.

For the woman who has only a small amount to put in her spring clothes all these principles may be advantageously used. Instead of buying a new ready-made outfit, which is usually of cheap material and harsh color, it would be much more economical and artistic to rehabilitate last year's frocks by an individual touch in color and design, and so be jauntily and becomingly dressed.

The first point is to determine the color of the dress. This seems simple at first thought, but the brighter colors speak their own hues; the duller shades, the uncertain-taupes and

grays, are not so easily placed. Unless it is a mixture of black and white into a neutral tone, which is uninteresting and colorless, each gray has a fundamental color of its own. The new "Soldat blue" is but a bluish gray; the present covert cloths are yellow and brown, but nearing the neutral grays. The clearer we can keep our color ideas the easier it will be to make harmonies. Every one knows the stupid feeling when in answer to a clerk's question of what color one has to say, "I don't know."

After the color of the dress is decided upon we must turn to the scientist's rule of contrasting colors:

The opposite of red is blue-green.
The opposite of yellow is blue-purple.
The opposite of green is red-purple.
The opposite of blue is orange.
The opposite of purple is yellow-green.

These are the fundamental colors, and somewhere between these opposites you will find the color of dress.

Deciding mentally on a color is simply a starting point, but when the actual choosing and buying begin other elements enter in. One must choose between brilliant and dark colors, between plain and vari-colored materials. Contrast is again the key. If the gown needs only a fresh bit of trimming, all these principles need not enter in, but if the whole dress is faded and dull, adhering to the principles of light and dark, bright and dull, color and material will all help toward its rejuvenation.

POINTS EVERYWHERE.

One's gown or suit, whether it be for formal or informal wear, must have points. It might be interesting to go into the psychology of the matter to learn just wherein lies the motive power which drives the designers of this year's soft frivolities to put on the ruffled organdie frock two side panels, which, pointing into the top ruffle, cause that and the four lower ruffles to swoop down in parallel points, or to raise the sheer blouse, until the collar juts out under the ears in aeroplane wings. Or perhaps the girdle of the gros de Londres dance frock, starting high up on the blouse, will end in a slender point somewhat below the waist line. Perhaps a silk flounce at the skirt's lower section will be put on in sharp Van Dyke effect, with stitching outlining the marquise on which it is based. Or, as in a certain terracotta soft satin frock, the yoke of the skirt formed a point in the front. The skirt of this, by the way, was two or three inches shorter in front, showing a simple little organdie petticoat.

WAR REFLECTED IN APRON EFFECTS.

Or there is the charming innovation which doubtless has its origin in the desire for service evinced by the European women to-day, the long, slender apron of filmy net. Have you a blue linen morning frock? Then place on it an apron of organdie, of net, or of any other snow-white material you may fancy, and make little cuffs and a demure collar to match, and you will have made a uniform which contrarily imparts an air of distinction. With a soft brown, verging on the gray, you may

prefer a pale ochre apron set, and this will be quite in keeping. Or if your gown is of pale green marquisette the apron may be of green and cream striped taffeta. Opportunities are endless. One woman who is known for her careful selection from the number of novelties which fashion has to offer every fortnight or so has made one of these sets in a charming printed chintz. The short apron, the turned back cuffs and the low-lying collar, which is so narrow in front that extremely little shows, lest by its vividness it be unbecoming, are worn with any of her simpler white morning frocks. She has had a large waving brimmed garden hat covered with the same material, has made a little cord-tied handbag of it and

even a green lined parasol has been covered with it. A charming outfit is this when she walks in her garden or saunters down to the shore, and when reading shades herself from the sun with the parasol.

When she wishes to do actual gardening, however, she dons her garden smock. This, it must be known, is the one essential feature of the summer wardrobe. In cretonnes, in plain chambrays, linens or even organdies, they have pockets and smocking, and are utterly delightful. Their influence upon the entire wardrobe has been quite marked. The ordinary blouse of organdie has been made somewhat to resemble this. A new tennis or golf blouse is but a variation, and the sports blouse,

in brilliant coloring or in serviceable khaki hue or material, is invariably one of the articles found in the pack of the camper.

MASCULINE INFLUENCE IN THE MILLINERY WORLD.

That delightful, highly conservative creature which used to be spoken of, in certain circles, as "the mere man" is now exerting a considerable influence on the world of fashion in Paris. Indeed, it may be said with truth that he almost always, if indirectly, influences feminine dress. But just now his influence is direct and decisive; his hats are being widely copied and adapted.

One of the very latest novelties in Paris is

the semi-tall hat made of fine straw and trimmed with a handsome buckle and a band of ribbon. This hat is slightly suggestive of highwayman fashions, but it is even more like the tall cashmere hats worn by Frenchmen of the old type—on state occasions.

The crown is moderately high and slightly tapering, while the brim is quite narrow and flat. In the Bois and at the smartest restaurants one sees hats of this order worn by pretty women, and they are undoubtedly becoming, especially when accompanied by one of the new nose-length veils.

Yet another startling millinery novelty is the bowler hat made of straw or covered with satin. In this case the original shape is carefully preserved, and I have seen black satin bowlers which were exactly the shape of a man's hat. Those made of straw are rather more ornate, but here also the domed crown and slightly curled brim are in evidence.

These mannish hats look very attractive when worn in conjunction with serge or linen tailor-mades. Some of the black satin models are untrimmed; others have a long quill or heron's feather jutting out at one side. One of these is a highly ornamental bowler. In this case the male element shows itself in outline only, for the crown of the little hat is covered with shaded hydrangea blossoms and trimmed, in front, with a Louis XV bow made of supple jet.

These cut jet bows are very popular with some of our best milliners; they are using them on hats and toques, and I have also seen them placed on the front of an evening corsage, with a length of fragile tulle twisted through the loops.

The floral bowls which are now doing duty as headdresses are curious little models covered all over with small blossoms and trimmed with a single rose spray, or with a cleverly tied bow of striped ribbon. To young and pretty faces these floral bowls are wonderfully becoming, and the Parisiennes wear them pressed down over the forehead with no fringe showing.

Soft-crowned "slouch" hats made of dull rose or blue faille, are very fashionable this season. These little hats have a narrow, slightly curled brim, and are trimmed with large, flat flowers round the crown. The Parisian milliners are using flowers without centres with good effect. Bands of satin or velvet ribbon are run through the hole where the heart of the flower should have been, and very charming harmonies of color are obtained in this way.

For instance, there is a soft-crowned hat made of heliotrope with giant velvet pansies, without hearts, placed flat all round the crown. A length of raven-wing blue velvet ribbon was run through the pansies, the ends being tied loosely at one side. The pansies were shaded from deep purple to green-white, and the model, which was the creation of a very famous milliner, was a veritable poem.

A similar shape, made of rose-pink faille, had large black velvet poppies all around the crown and a band of pearl gray satin ribbon run through the centre holes.

A distinct novelty is the small, bowler shape covered with thickly jetted tulle, with a brim of black silk beaver. A fascinating model of this order had for trimming a single "American Beauty" rose, with a long stem and many leaves. The rose stood up high at the right side, and the hat was accompanied by a short, loose veil made of dull pink Russian net with a narrow black silk border.



A summer frock of white tulle, bound with a girdle of dried orange satin and shaded pink and natter blue taffeta flowers.



The short-coated suit of cord cloth utilizes the latest of popular tones—fog gray. The stitching and braiding are in self-color, and the snowy blouse is of Georgette crepe.